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Venus remove his black robe and put on the green. Now he sees a beautiful flower, the *flor de lis* (ll. 1019 ff.). It is the symbol of his lady. The lover awakens by falling from the top of a tree and finds that the beautiful flower has disappeared. When he reaches the inn he wishes to put on again his black robe, but finds that it has disappeared.

The interesting elements of this love-poem from the point of view of a comparison with Chaucer are :

1. The dream as a literary device.
2. The dating of the poem.
3. The author in distress.
4. His rising early and going into a garden where the birds are singing their lays.
5. The complaint of the lover dressed in black.
6. The Queen of Love appearing to him in his dream ; his upbraiding of the goddess and her defense.
7. The cause of his grief : his lady has been taken away by death. Fortune is responsible for this calamity.
8. The worship of a flower which is the symbol of the lady whom the goddess of love will give to him.

The closest analogy that I have discovered to the conventional complaint in the *Duchesse* of the black knight over the death of his lady is this complaint in *Le Songe Vert* of the lover dressed in black for the loss of his mistress who has been taken away by death. In the *Duchesse*, the poet meets a knight dressed in black who bewails his loss. Fortune has played falsely with him. His lady is dead. The situation in *Le Songe Vert* is almost identical. The lover wandering in a garden utters his laments. He complains to Venus about his loss, and says that death has taken away his sweet lady. Thereupon Venus declares that Fortune is responsible for his loss.

Whether or no, in view of the striking similarity, in many respects, between this poem and Chaucer's love-vision this close resemblance is significant, I hesitate to say. However, if one demands a source for this situation in the *Duchesse*, one has here, surely, a more satisfactory answer than has heretofore been offered. A close study of this old French love-vision has impressed

upon the writer more strongly the danger in dogmatizing too strictly about the sources of Chaucer's dream-poems. Certainty, in many instances, must yield to probability, or better, possibility.

W. OWEN SYPHERD.

Delaware College.

ETYMOLOGICAL NOTES.

1. NHG. *Bild* is by some regarded as a compound (**bi-liþi*) of OHG. *lid*, Goth. *liþus* 'Glied' (cf. Kluge, *Et. Wb.*⁶, 44). But the byforms in OHG.: *piladi*, *pilothi*, *pilidi*, *bilidi*, make this connection improbable. Falk og Torp, *Et. Ordbog* I, 55 refer the word to a Germ. stem *bila-* denoting 'doubleness,' and compare ON. *billigr* 'twin,' *bil* 'interval,' OHG. *billich* 'billig.'

But these words hardly go back to that meaning, and *Bild* may be otherwise explained. This may be combined with Ir. *bil*, *bile*, Welsh *byl* 'Rand.' For meaning compare MHG. *brem* 'Rand': Lat. *forma* (cf. author, *AJP.*, XXI, 178; Walde, *Et. Wb.*, 237). As these are referred to the primary meaning 'cut, strike,' so also *Bild*, Ir. *bil*, etc., may be derived from *bhi-* in ChSl. *biti* 'schlagen,' Ir. *benim* 'schlage, schneide,' OE. *bile* 'beak, bill,' etc. (cf. Lexer, *Mhd. Wb.* I, 273 f.). Unrelated are probably NHG. *billig*, *Unbill*, etc. (cf. Prellwitz, *Et. Wb.*² s. v. *φίλος*.).

2. Norw. dial. *flana* 'bli skamfuld eller nedslagen, bli flad i ansigtet,' 'be abasht, crestfallen,' *flanen* 'abasht, crestfallen,' primarily 'flat,' agree closely with Lat. *plānus* 'flat, level,' Gk. *πέλavos* 'Opferkuchen,' Lith. *plōne* 'Fladen, Kuchen,' *plōnas* 'dünn,' etc., base *pelā-*, whence many other derivatives (cf. Walde, *Et. Wb.* 473 with references).

3. OE. *fnæs* 'fringe' (**pnosom*) is either a derivative of the base in OE. *fana* 'banner,' OHG. *fano* 'Zeug, Tuch,' Goth. *fana* 'Stück Zeug,' Lat. *pannus*, etc., or else a blend of these and OE. *fæs* 'fringe,' OHG. *faso*, *fasa* 'Faser, Franse, Einfassung, Saum des Gewandes,' which

have been compared with Gk. ἔπασσε 'wove' etc. (Walde, *Et. Wb.* 447).

4. OE. *fnæd* 'fringe, hem (of dress)' may likewise be connected with Goth. *fana* 'Stück Zeug.' Compare especially Gk. πάτος · ἐνδυμα τῆς Ἥρας (Hes.), Ir. *ítim* 'kleide.' We have here the bases **pnot-*, **pnt-*, **pent-*.

5. Sw. *fnas* 'Schalen (an Nusskernen), Fäden (an Bohnenhülsen),' *fnasa* 'abschälen, abziehen,' *fnask* 'Schmutz; Kleinigkeiten; Näschiereien,' Norw. *fnas* 'particles that scale off,' etc., are compared by Tamm, *Et. Ordbok* 161 f., and by Falk og Torp, *Et. Ordbog* I, 177 with Skt. *kiknasa-s* 'Schrot, Gries,' etc., assuming a root (s)*qnes-*. I should derive Sw. *fnas* etc. from a base **penes-* in Av. *pasnuš*, Skt. *pāśú-ṣ* 'Staub, Sand,' *pāsana-s* 'besudelnd, verunehrend,' riming with *pin(e)s-*, *peis-* in Skt. *pināṣṭi* 'zerreibt, zerstampft,' Lat. *pinso*, *piso* 'pound, crush,' Lith. *paisyti* '(Gerste) abklopfen,' MDu. *visel* 'Mörser,' OHG. *fesa* 'Hülse des Getreides, Spreu,' etc.

6. Goth. *gailjan* 'erfreuen,' MHG. *geilen* 'übermütig, ausgelassen sein, froh werden; tr. froh machen; refl. sich freuen, erlustigen; lustig wachsen und wuchern,' *geil* 'von wilder Kraft, mutwillig, üppig; lustig, fröhlich,' *geil* 'Lustigkeit; lustiges Wachstum, Wucher,' *geile* 'Üppigkeit, fetter, fruchtbarer Boden; Lustigkeit, Übermut,' etc., may be related as usually given. But as the idea of growth, luxuriance is prominent in the Germ. words, we may also compare Gk. χῖλος 'green fodder, forage, grass.'

As the primary meaning was probably 'spring, spring up, about, be wanton,' we may refer all to the base in Skt. *jīhītē* 'springt auf, fliegt,' *haya-s* 'Ross,' Lith. *žaidžiu* 'spielen; den Beischlaf vollziehen,' Lat. *haidus* 'kid,' Goth. *gaits* 'goat,' etc. If this connection is correct, *geil* must be separated from Lith. *gailūs* 'scharf, ätzend, jähzornig, mitleidig,' which has velar *gh-* and does not agree well in meaning with the former.

7. Goth. *gairu* 'Spitzpfahl, Stachel,' probably has *ai* rather than *aii*. Compare Norw. dial. *gare* 'peg, sharp stub,' *gara* 'stick, thrust; hurt oneself by stepping on a sharp stub.' These are perhaps from *gher-* 'branch out, grow, etc.' in Lett. *šā'rs* 'Zweig,' *šā'rūt* 'Äste treiben; Strah-

len werfen,' OE. *grōwan* 'grow,' etc. (cf. *Color-Names* 38, 62).

8. OE. *hæfern* 'crab' no doubt received its name from its crust-like shell. It may therefore be compared with Skt. *kapāla-m* 'Schale, Hirnschale, Schädel,' OE. *hafola* 'head,' Lat. *caput*, etc. Perhaps here also OHG. *hafan* 'Topf.' For meaning compare Lat. *testa* 'earthen pot, pitcher; potsherd; shell of a shell-fish; shell-fish itself; skull,' French *tête*.

9. OE. *hræfn*, *hrēfn* 'crab' need not be regarded as the same as *hæfern*. The original meaning was doubtless the same. Compare Skt. *karpara-s* 'Schale, Scherbe, Hirnschale,' ChSl. *črěpŭ* 'Scherbe,' Russ. *čerep* 'Scherbe, Schädel,' Pruss. *kerpetis* 'Schädel' (cf. Uhlenbeck, *Al. Wb.* 46).

Here the underlying idea is hardness, stiffness: ChSl. *krěpŭ* 'fest, stark, starr,' Slov. *krěpen* 'erstarrt,' Slovak. *krpenět* 'rigescere,' ON. *hráfa* 'ertragen.' Parallel to these are Skt. *karkara-s* 'hart,' Gk. *κάρκαρος* · *τραχύς*, Skt. *karkaṣá-s* 'rauh, hart': *karka-s*, *kárkaṣa-s* 'Krebs, Krabbe,' Gk. *καρκίνος* 'crab.'

10. OE. *crabba* 'crab,' ON. *krabbe*, MLG. *krabbe*, etc., may likewise come from the meaning 'hard, stiff': ON. *kráfr* 'stark, tapfer,' *kraptr* 'Kraft,' etc., Norw. *krav* 'Eisrinde,' 'crust of ice,' *krave* 'crust over with ice,' etc.

11. ME. *whelmen* 'turn,' *oferwhelmen* 'overwhelm' contain a Germ. base *hwalm-*, which is also in OSw. *hwælma*, Sw. *vålm*, dial. *hvålm*, *hvolm* 'Heuhaufen,' Norw. dial. *kvelm*. The primary meaning of this base *hwalm-* is 'turning, turned; rounded over,' and the earlier form **hwalbm-*, a derivative of the Germ. *hwelf-* in ON. *holfenn* 'gewölbt,' MDu. *omavolven* 'bedeckt,' OEFries. *biuolven* (for **wulven*) 'obtus,' OE. *behwielfan* 'vault over, cover,' Sw. *hvälfva* 'wölben; (um)wälzen; (um)kippen, umschlagen,' ON. *huelfa* 'wölben,' etc.

12. Goth. *qairrus* 'sanftmütig,' ON. *kuirr*, *kyrr* 'ruhig,' MHG. *kürre* 'zahn, milde' may be compared both with Lith. *gėras* 'gut' (so Hirt, *PBB.* xxiii, 352) and with Lith. *gurūs* 'locker, bröckelig' (Bezenberger, *BB.* iii, 81). This would imply a base *g^her-* 'crush,' whence 'crusht, crumbling' and 'mild, good.'

To the same base we may refer Goth. *-qairnus*, ON. *kuern*, OE. *cweorn* 'mill,' etc. For other related words see Uhlenbeck, *Et. Wb.*² 17. Similarly to the base *mel-* 'crush, grind,' belong Lat. *mola* 'millstone,' Gk. *μύλη* 'mill,' *μαλακός* 'soft, gentle, mild,' OHG. *miltri* 'mild, gütig, freundlich.'

13. MHG. *lîp* 'Leib, Körper, Magen' I separate from *lîp* 'Leben,' comparing the former with Lith. *lâibas* 'schlank,' ChSl. *libivŭ* 'gracilis' (cf. *Mod. Phil.* II, 475). To these I now add Lat. *libum* 'cake, pancake,' which was named from its thinness or flatness. For meaning compare Lith. *plónas* 'dünn': *plónė* 'Fladen, Kuchen'; Skt. *práthati* 'breitet aus,' *pr̥thá-s* 'flache Hand': OHG. *flado* 'Opferkuchen,' MHG. *vlade* 'breiter, dünner Kuchen, Fladen'; OHG. *flah* 'flach': Gk. *πλαγος* 'side'; Gk. *πλακοίς* 'flat': *πλακοῦς* 'a flat cake,' whence Lat. *placenta* 'cake,' NE. *placenta* 'Mutterkuchen'; Skt. *tanú-s* 'dünn, schlank': *tanú-s* 'Leib, Körper.'

These parallels show that MHG. *lîp* 'Leib, Körper' meant primarily either 'side, flank,' whence 'body,' or else 'Mutterkuchen, Mutterleib,' and then 'stomach, body.'

To Lith. *lâibas*, MHG. *lîp*, Lat. *libum* we can, of course, add MHG. *lebe-kuoche* 'Lebkuchen,' separating the last two words from Goth. *hlaifs* 'Brot,' etc. This may indeed be related to Gk. *κλίβανος* 'a covered earthen vessel in which bread was baked,' *κλίβανη* 'bread or cake baked in such a vessel,' and may be referred to the base *klei-* 'cover' (cf. author, *Am. Germ.* III, 317 f., and Walde, *Et. Wb.* 337).

14. Goth. *insahts* 'Erzählung, Darstellung' is supposed to be a derivative of *insakan* 'darlegen, erörtern.' Tho this is quite possible, another explanation presents itself. OE. *insiht* 'narrative, epitome' is probably the same word, and this is better referred to the root of OE. *sagu* 'statement, report,' OHG. *saga* 'Rede, Aussage, Erzählung,' *sagēn* 'sagen,' etc.: Lat. *insequē* 'say, relate,' *insecciónes* 'narrationes,' etc. For other related words cf. Walde, *Lat. Et. Wb.* 303.

15. NE. dial. *storken* 'of sour disposition and cold manner' is in form an old pret. part., probably of Norse origin. Compare Sw. dial. *stórken*

'hoffärtig,' OSw. *storkin*, ON. *storkenn* 'erstarrt,' etc., Goth. *gastaurkenan*, OHG. *kistorchanēn* 'erstarren,' ON. *storkna* 'gerinnen,' etc. For related words see the etymological dictionaries.

16. NE. dial. *storten*, *sturten* 'of sour disposition and cold manner' is either the same as the above or else a pp. from a synonymous base *sterd-*. Compare Norw. dial. *stuartne*, *störtne*, forms used in place of *storkna* (cf. Ross, *Ordbog* 765), and MHG. *gesturzin*, pp. of *sterzen* 'steif emporragen; starr aufwärts richten,' related to ON. *sterta* 'straff ziehen,' ME. *sterten*, *starten*, NE. *start*, etc. For other cognates see Falk og Torp, *Et. Ordbog* II, 300.

FRANCIS A. WOOD.

University of Chicago.

THE DECLINE OF THE ENGLISH HEROIC DRAMA.

In an article published in Volume XX of *Publications of the Modern Language Association of America*,¹ the statement is made that the English heroic drama extended from the production of *The Indian Queen* (1664) to that of Thomas Hughes' *Siege of Damascus* (1720). Just why this latter play was chosen for the pathetic rôle of last representative of a vanishing race is not quite clear, since it does not differ materially from numerous other plays of later date.² But what I wish particularly to emphasize is that by assigning a date as late as 1720 to the passing of the heroic drama one robs this type of its social and artistic significance. For the purposes of literary history the important moment is not the one which witnesses the appearance of the last straggling representative of a *genre*, but rather the one that marks its fall from literary supremacy. What we wish to discover is the point at which a particular form of literature ceased to satisfy the need of artistic expression.

In the case of the heroic drama it is possible to determine this point with more than ordinary

¹ "The Relation of the Heroic Play to the Romances of Beaumont and Fletcher," by James W. Tupper.

² Philips' *Belisarius* or Trapp's *Abra-Mulê*, for example.